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The Classical Association of New England held its sixth annual meeting at The Phillips Exeter Academy, Exeter, N. H., on Friday and Saturday, March 31 and April 1. The meeting was a distinct success in every way. The attendance was large (at one session much over 100). All who attended were the guests of the Academy. The papers were worth while; they were besides well delivered and kept almost invariably within the time limit set, of twenty or twenty-five minutes. It had seemed to me in advance that the programme was too full, and that too little opportunity had been given for discussion, although several ten-minute periods had been set apart expressly for discussion. As a matter of fact such opportunities as had been arranged in advance for discussion were almost unanimously neglected by the members. The only papers calling forth discussion at all were papers dealing with methods of teaching.

It would appear that members of classical associations are much the same the country over. The Classical Association of the Middle West has tried for several years the plan of appointing some one to start discussion on each paper, but the plan has not been particularly successful. Discussion at the annual meetings of the American Philological Association is conspicuous by its absence. After our own annual meetings are over, the Secretary hears more or less expression of regret that so little opportunity was afforded for discussion. But the Secretary is convinced that in general there will be little discussion of informational papers or of papers which treat passages of authors or which deal with the authors themselves in any large way. We profess to be weary of papers on methods of teaching, yet they are the only papers which call forth remarks at all. At the meeting of our own Association at Princeton, on April 21-22, there will be fewer papers than at any previous session, and there ought to be plenty of time to discuss those papers. The actual experiences of the meeting will be noted with interest.

Professor John C. Rolfe, of the University of Pennsylvania, was present as Delegate from The Classical Association of the Atlantic States, and Professor Gordon J. Laing, of the University of Chicago, as Delegate from The Classical Association of the Middle West and South, to convey to The New England Association the greetings of the Associations represented by them.

Among the papers presented several were of much interest. One by Professor H. D. Wild, of Williams College, entitled *Minerva Mechanica* was a protest, very interestingly expressed, against the laying of too much emphasis at meetings on discussion of methods of teaching. The author held that before method should and must come knowledge of the subject-matter, and that more time should be devoted by teachers themselves to the reading of the classical authors. He protested also against elaborate annotation of school and college texts, holding that the teacher should in fact teach, not hear lessons, and so convey information as needed to his class. The paper will be published in full in *The Classical Journal*. It was none the less interesting because the author was unaware that it was illogical in two particulars. In the first place, in reading a paper protesting against the large rôle played on programmes by papers on method, Professor Wild was himself reading a paper on method. Secondly, he argued that boys should not be obliged to study quantities of notes to be quizzed on those notes. But, assuming that the instructor teaches, as Professor Wild urges, how is he to make sure that his students appropriate what he teaches them? Must he not quiz them on his own teaching? If so, must they not learn what he has sought to teach them? Again, which is easier for the student? to study from a printed page, which he may con over and over if he will, or to study from his recollections of his teacher's words or the notes he takes of those words? Professor S. S. Seward, Jr., of Leland Stanford University, has been so impressed with the inability of our students to take notes properly that he has prepared a little manual called *Note-Taking* (Allyn and Bacon) to help them in that important task. Every teacher of experience knows, from sad blunders on examination papers, how imperfectly his pupils appropriate his wise sayings, even if he states them clearly and enunciates them distinctly. It is the misfortune of all ardent souls that in seeking to avoid one extreme they are apt to fall into another. The real difficulty with notes lies not per se in the quantity of the notes in a book, but rather in the fact that in so many cases the student, after working through the quantity, finds so little suited to his needs.

Principal F. S. Libby, of Berlin, N. H., gave a most animated and interesting paper on the theme *How I teach Latin*, the best exposition of the prac-

tical use of the oral method I have heard. Mr. Libby has promised to write a paper on this subject, for publication early in Volume 5 of *THE CLASSICAL WEEKLY*.

Other interesting papers were Three Latin Students' Songs, by Professor C. B. Randolph, of Clark College, a discussion of the history of Integer Vitae, Gaudeamus Igitur, and Lauriger Horatius as Students' songs; a masterly paper by Professor Smyth on Homer; Classic Myths in Renaissance Art, by Dr. C. R. Post, of Harvard University, a most illuminating proof of the thesis that the artists of the Renaissance owed their knowledge of classical myths to study of Latin, not to study of Greek literature; Problems of Translation, by Rev. T. C. Williams of Boston, author of an excellent translation of the Aeneid (Houghton Mifflin Co., 1908). Mr. Williams read his new translation of the first Eclogue of Vergil.

On motion of Professor John C. Kirtland, of Phillips Exeter Academy, resolutions were adopted expressing the conviction of The Classical Association of New England that the interests of Classics in the United States will be best advanced if a closer federation shall be established of The Classical Association of the Middle West and South, The Classical Association of the Atlantic States, and the Classical Association of New England, each Association to retain intact its autonomy and to continue its annual meetings; the resolutions further suggested that as a means toward the accomplishment of this federation a council might be established, in which the three Associations should be equally represented, to which might be referred at once any matters affecting Classics on which national action would be valuable to the general cause.

The Classical Association of New England is to be congratulated upon this meeting, the best of the three I have attended. It was well attended, well conducted, and there was throughout, with hardly an exception, a spirit of healthy optimism, due not to blindness to existing conditions, but to readiness to face with courage and hope conditions as they are.

C. K.

ROBERT HERRICK: THE ENGLISH HORACE

(Concluded from page 181)

There are certain recurrent themes in Herrick's poetry whose treatment shows particular Horatian influence. These appear in his poems on poetry itself, poems on a type of man who may be called the Stoic hero, Epicurean verses, poems on a simple life in the country. Herrick's poems on poetry are To his Booke, on his Pillar of Fame and to his readers. One of the most striking, To his Booke¹, is very like in spirit to Horace Epp. 1.20. In each case the book is personified as a wanton girl who has lost her modesty on publication, who longs for publicity, and who now is resigned to her fate by

the poet. In another poem², Herrick fears for his book the fate of being used as wrapping paper by the grocers, just as Horace in Epp. 2.1 at the end fears lest he be borne to the street which deals out incense and perfumes and pepper and everything that is wrapped in worthless manuscripts. Quotations from Horace's Ars Poetica occur in three passages. Herrick's To the generous Reader reflects several lines of the Ars Poetica—on the need of overlooking small faults³ and on the fact that Homer even is known to nod⁴.

See, and not see; and if thou chance t'espie
Some aberrations in my Poetry,
Wink at small faults, the greater, ne'rtheless
Hide, and with them, their Father's nakedness.
Let's do our best, our Watch and Ward to keep:
Homer himself, in a long work, may sleep⁵.

A couplet entitled Parcell-gil't-Poetry again quotes the Ars Poetica:

Let's strive to be the best; the Gods, we know it,
Pillars and men, hate an indifferent poet⁶.

Also a poem on Master Fletchers Incomparable Playes describes their value in Horace's own terms:

O Volume worthy, leafe by leafe, and cover,
To be with juice of Cedar wash't all over⁷.

Lastly, Herrick's Pillar of Fame begins with Horace's words for his own monumentum:

Fames pillar here at last, we set,
Out-during Marble, Brasse, or Jet⁸.

Herrick's poems on what I have called the Stoic hero have no such pagan titles; yet his Christian Militant is that Horatian type "prepar'd against all ills to come" and "made up all of rocke and oake". It is the same hero who appears in Herrick's Desired.

Give me a man that is not dull,
When all the world with rifts is full:
But unamaz'd dares clearely sing,
Whenas the roof's a tottering:
And, though it falls, continues still
Tickling the Citterne with his quill⁹.

The fourth line of this verse seems to echo Horace C. 3.3, while another short poem called Purposes is almost a translation of the same Ode:

No wrath of Men, or rage of Seas
Can shake a just man's purposes:
No threats of Tyrants, or the grim
Visage of them can alter him;
But what he doth at first intend,
That he holds firmly to the end¹⁰.

Herrick's Good Precepts or Counsel bestowed upon this hero quotes three lines from Horace:

In all thy need, be thou possesst
Still with a well-prepared brest:
Nor let the shackles make thee sad;
Thou canst but have what others had.
And this for comfort thou must know,
Times that are ill won't still be so.
Clouds will not ever poure down raine;
A sullen day will clere again.
First, peales of Thunder we must heare,
Then Lutes and Harpes shall stroke the
eare¹¹.

¹ 3.8. ² 2.290. ³ Epp. 2.3.351-352. ⁴ Epp. 2.3.359.
⁵ 1.1. ⁶ 3.46; Epp. 2.3.372-373. ⁷ 3.110; Epp. 2.3.331-332.
⁸ 3.88; C. 3.30.
⁹ 3.50. ¹⁰ 2.188. ¹¹ 2.242.

For the Horatian lines see C. 2.10.14-15, 17; 2.9.1-2.

Herrick shows the same mixture that Horace does of Stoic and Epicurean feeling, for side by side with these verses on the Stoic hero stand Epicurean poems on the old themes of Wein, Weib, und Gesang. In three of these poems, Horace himself is celebrated by name, in each case in company with Anacreon. The longest of these, A Lyrick to Mirth, is Herrick's Epicureanism at its fullest.

While the milder Fates consent,
Let's enjoy our merriment:
Drink, and dance, and pipe, and play;
Kisse our Dollies night and day:
Crown'd with clusters of the Vine;
Let us sit and quaff our wine.
Call on Bacchus; chaunt his praise;
Shake the thyrses and bite the Bayes:
Rouse Anacreon from the dead;
And return him drunk to bed.
Sing o're Horace; for ere long
Death will come and mar the song¹².

In an Ode to Sir Clipsebie Crew, describing his own life in very Epicurean terms, Herrick speaks first of honoring the verse of Anacreon, and adds:

Then cause we Horace to be read,
Which sung or seyd,
A goblet to the brim
Of Lyrick Wine, both swell'd and crown'd,
A Round
We quaffe to him¹³.

Again in his Farewell to Sack, Herrick tells his favorite drink:

Horace, Anacreon both had lost their fame,
Hadst thou not fill'd them with thy fire and flame¹⁴.

At another time, his drink is the "Cecubum" which Horace celebrated¹⁵. In a poem lamenting the unhappiness of his country at the time of the commonwealth, he says he is "dull" and "lost to all Musick now" and longs to get back his joys and his power of lyric poetry:

I should delight to have my Curles halfe drown'd
In Tyrian Dewes, and Head with Roses crown'd.
And once more yet (ere I am laid out dead)
Knock at a star with my exalted head¹⁶.

The spirit of the four lines as well as the exact words of the last line are Horace's.

Herrick's poems on a simple life in the country are full of the spirit of Horace as well as of quotations from him. Grosart has pointed out that the long poem called A country-life: to his Brother, M. Tho. Herrick¹⁷ is "on Horatian wings"; indeed in general style and thought it is not unlike some of Horace's Epistles. It contains also several phrase-imitations of Horace. The first line, Thrice and above bless'd, my soul's half art thou, contains two phrases from Horace. *Felices ter et amplius*¹⁸, and *Animae dimidium meae*¹⁹. "Those who have the itch of craving more, are never rich" paraphrases *Multa potentibus desunt multa*²⁰.

¹² l. 67. ¹³ l. 160-161. ¹⁴ l. 77.
¹⁵ l. 178. ¹⁶ l. 188; C. 1.1.36. ¹⁷ l. 57-64. ¹⁸ C. 1.13.7. ¹⁹ C. 1.3.8.
²⁰ C. 3.16.42-43.

Faunus who in the Vision comes to keep,
From rav'ning wolves, the fleecie sheep

is the very god of Horace's farm celebrated in C. 3.18 and C. 1.17. The "Holy-meale and spirting salt" are the *farre pio et saliente mica* of C. 3.23.20. "Un-taught to suffer Poverty" is direct translation of *indocilis pauperiem pati* and

A heart thrice wall'd with Oke, and Brasse, that man
Had, first durst plow the Ocean

is a translation of C. 1.3.9-12. But one must read the whole poem to catch the Horatian tone. So again in A Thanksgiving to God for his House, Herrick is close to Horace's own feeling for the simple life on the Sabine farm and at the end echoes a phrase from Serm. 2.6.3-4, Horace's own gratitude to the gods, in All these and better thou dost send. In the same spirit is this quatrain which takes its last line from Horace:

Happy's that man, to whom God gives
A stock of Goods, whereby he lives
Neer to the wishes of his heart;
No man is blest in every part²¹.

Herrick uses Horace's key-note phrase for the simple life, *contentus parvo*, in two poems, in

Who with a little cannot be content
Endures an everlasting punishment²².

and again in this:

To Bread and Water none is poore;
And having these, what need of more?
Though much from out the Cess be spent,
Nature with little be content²³.

A warning against the dangers of high estate copies Horace's warning illustration to Licinius:

Lastly, be mindfull (when thou art grown great)
That Towers high rear'd dread the lightnings threat
Whenas the humble Cottages not feare
The cleaving bolt of Jove the Thunderer²⁴.

The conclusion of the whole matter for Herrick and for Horace together is:

Who with a little cannot be content.
Endures an everlasting punishment²⁵.

Besides these groups of poems on poetry, the Stoic hero, Epicurean pleasure, a simple country life, Herrick contains many scattered allusions to Horace which can hardly be classified. He uses Danaë in her tower three times as an illustration as Horace used her²⁶. He hopes that he may not throw away his shield upon the field of battle, having in mind surely Horace's humorous *riphaspis*²⁷. Then he is full of moral sayings taken from Horace's poems.

Virtue conceal'd (with Horace you'll confess)
Differs not much from drowsie slothfullnesse²⁸.
Although our suffering meet with no reliefe,
An equall mind is the best sauce for grieffe²⁹.
Men must have bounds how farre to walk; for we
Are made farre worse, by lawless liberty³⁰.

²¹ l. 139; C. 2.16.27-28. ²² l. 186. ²³ l. 55.
²⁴ l. 32; C. 2.10.9-12. ²⁵ l. 186; Epp. 1.10.41.
²⁶ l. 25, 2.19, 2.27; C. 3.16.1. ²⁷ l. 80; C. 2.7.9-12.
²⁸ l. 118; C. 4.9.29-30. ²⁹ l. 84; C. 2.3.1-2.
³⁰ l. 42; Serm. 1.1.106-107.

A master of a house (as I have read)
Must be the first man up, and last in bed²¹.
Sin leads the way, but as it goes, it feels
The following plague still treading on its heels²².

I might quote many more²³.

Enough material has been given to show Herrick's kinship with Horace and the inherent paganism of the English poet. But most of the material used has been taken from the *Hesperides* and account must be taken of His Noble Numbers, or his Pious Pieces, published in 1647. All the natural gaiety, irresponsibility, and joyousness which laughs through so much of Herrick's verse is here gone; indeed so different seems the clergyman writer from the Horatian poet that a case of dual personality almost appears before us. Happy pagan and solemn priest stand out sharply contrasted in the introductory pieces to the two books.

However, although the conventional language of the Church fills the great majority of these Pious Pieces, the real Herrick of the *Hesperides* now and then shows his smiling face. The most charming and tender humor appears in two poems to the Christ Child. An Ode of the Birth of our Saviour regrets that the child was born in a stable instead of in all luxury. Even lighter and more unconventional is another poem—To his Saviour, a Child, a Present, by a Child:

Go prettie child, and beare this Flower
Unto thy little Saviour;
And tell Him, by that Bud now blown,
He is the Rose of Sharon known:
When thou hast said so, stick it there
Upon His Bibb, or Stomacher:
And tell Him (for good handsell too),
That thou hast brought a Whistle new,
Made of a clean strait oaten reed,
To charme His cries (at time of need):
Tell Him, for Corall thou hast none;
But if thou hadst, He sho'd have one;
But poore thou art, and knowne to be
Even as monillesse as He.
Lastly, if thou canst win a kisse
From those mellifluous lips of His;
Then never take a second on,
To spoile the first impression²⁴.

The baby Christ is here as real and childish as one of Corregio's lovable little angels, and the spirit of approach is surely pagan in the anthropomorphic representation of deity. Compare Horace's lines on the small Mercury and his roguishness²⁵.

I have already spoken of the secular poem on a simple life in the country, A thanksgiving to God, for his House, which appears in *Noble Numbers*²⁶. It is a homely genre picture of the "Little house, whose humble Roof is weather-proof". And in it the Lord is thanked for "Worts, the Purslain, and the Messe of water-cress", and it is the Lord who is told

'Tis Thou that crown'st my glittering Hearth
With guiltlesse mirth;
And giv'st me wassail Bowles to drink
Spic'd to the brink.

And again

Thou mak'st my teeming Hen to lay
Her egg each day.

Most genial and happy is the tone of such recognition of the Lord's blessings, but surely very different from the usual conventional tone of the Pious Pieces. A familiarity with God which I cannot help but call Pagan is manifested here, as again in a prayer where Herrick begs his Lord to come to him always in friendly and happy aspect.

Come to me God; but do not come
To me, as to the gen'rall Doome,
In power; or come Thou in that state,
When Thou Thy Lawes didst promulgate,
Whenas the Mountain quak'd for dread,
And sullen clouds bound up his head.
No, lay thy stately terrours by,
To talke with me familiarly;
For if Thy thunder-claps I heare,
I shall lesse swoone, than die for feare.
Speake Thou of love and I'll reply
By way of Epithalamie,
Or sing of mercy, and I'll suit
To it my Violl and my Lute:
Thus let Thy lips but love distill,
Then come my God, and hap what will²⁷.

Another poem in the same friendly tone is To God, His good will.

Gold I have none, but I present my need,
O Thou, that crown'st the will, where wants the deed.

Where Rams are wanting, or large Bullocks thighs,
There a poor Lamb's a plenteous sacrifice.
Take then his Vowes, who, if he had it, would
Devote to Thee, both incense, myrrhe, and gold,
Upon an Altar rear'd by Him, and crown'd
Both with the Rubie, Pearle, and Diamond²⁸.

In this, not only is the spirit like that of Horace's Ode to the country woman, Phidyle, in which he assures her that if the hand that touches the altar is pure, it is not more acceptable when it brings rich victim²⁹, but also the line A poor Lamb's a plenteous sacrifice echoes Horace C. 2.17.32, *Nos humilem feriemus agnam*. So that even in his religious pieces Herrick has something in common with Horace, and in them shows something of the gay and familiar attitude towards the gods that was possible to the old pagan world.

It is this familiar Herrick of the cheerful heart who seems to me so truly Horatian. For that subtle thing, literary kinship, is a matter of temperament in the last analysis, however much correspondences in times, education and facts of life may seem to prepare the way for it. So the English bachelor who was attracted by many maidens, but not supremely by any one, who delighted in flowers, animals, festivals and all the simple joys of the country, in spite of protestations of its dullness, who loved the city

²¹ 2.253; Epp. 1.6.48. ²² 3.156; C. 3.2.32.
²³ Cf. 1.31 and Epp. 2.2.176; 1.101 and Epp. 1.18. 1.11-112; 1.71 and Epp. 2.3.417; 2.39 and Epp. 1.2.40; 2.91 and C. 3.25.1-2; 2.165 and C. 3.30.6-7; 2.201 and C. 1.3.9; 3.64 and Epp. 1.2.34; 3.147 and Epp. 1.16; 3.149 and Epp. 1.6.45.
²⁴ 3.143-144. ²⁵ C. 1.10. ²⁶ 3.135-138.

²⁷ 3.208. ²⁸ 3.167. ²⁹ C. 3.23.

for its literary circles and its drinking and its friendships, who had a serious moral side and yet withal made his greatest admiration fine phrase and tuneful Lyrick found a congenial model in the philandering Roman whose broad tastes likewise gave room for country and for city life, for living and for philosophizing, for the goblet and for the lyre.

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ELIZABETH HAZELTON HAIGHT.

REVIEWS

Xenophon's *Anabasis*, Books I-IV. Edited, with Introduction, Notes, and Vocabulary, by M. W. Mather and J. W. Hewitt. New York: American Book Company (1910).

With several excellent editions of the *Anabasis* already on the market it must be the first duty of one who reviews another to compare it with the old, to see by what additions or improvements it can justify its existence. In the case of Mather and Hewitt's *Anabasis* it seems to the reviewer that the chief excellence lies in the notes. He has carefully compared them with those of the standard editions in places where help is most needed by the pupil and thinks them almost always sufficient, in many places containing matter not elsewhere found. That these places are not more numerous is due merely to the excellence of the other editions. Especially commendable are the clear explanation of the true meaning of *ὡς* with a participle, as in the notes on page 51, line 9, 51.15, etc., the fact that where translation is deemed necessary only the difficult word or phrase is translated, and the explanations and comments upon facts mentioned in the text, e. g. the notes on 59.7, 61.15, 83.14, 86.5, 119.24, etc. In view of the excellence of these last notes it seems odd that a sentence is not added to the note on 108.21, to explain why Clearchus called upon Phalinx for advice. Somewhat questionable, too, seem the explanation of the tense of a participle, as in 51.8, and the wording of the note on *παρέιναι*, 51.4, "the violation of the rule that the accent of verbs is recessive". The reviewer would protest, too, against the translation 'tub' for *πλοῖον* in 71.8. Of course the distinction between *τριήρεις* and *πλοῖον* is here clear, but the translation quoted seems to go too far. The note on 114.8 seems to imply that the word *ἄνθρωποι* was used of men in the sense in which the English uses 'ass'. Is this true? One or two of the explanations given may not be quite clear to the average pupil, for example, the comment upon the value of a daric, 87.6, the definition of *ἑφῆδρος* in the vocabulary, and the quotation from the Sophist Protagoras on 200.3.

The introduction is well-written and full, containing sections upon the expedition, the life of Xenophon and the army of Cyrus. One misses an account of the history of Persia and the conditions existing there in Cyrus's time, and one might wish that a fuller account were given of Cyrus's career

before the expedition, particularly of his relations with Sparta during the Peloponnesian War, which are barely hinted at in section 7.

The illustrations that accompany the text are numerous and remarkably well chosen. Very few, if any, do not illustrate directly something that is mentioned in the text.

The reviewer has taken the vocabulary largely upon trust. It is good to find there the quantity of the penult marked in the English form of the proper names. Would it not be useful if a paragraph or so were added giving the rules for the English pronunciation of Greek names? Since the English pronunciation of Latin has gone out of favor there are many, even among teachers, who cannot pronounce them correctly.

On the whole the edition seems an excellent one and worthy of wide use.

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WILMOT H. THOMPSON, JR.

The Poetic Plural of Greek Tragedy in the Light of Homeric Usage. By Horace Leonard Jones (in Cornell Studies in Classical Philology). New York: Longmans, Green and Co. (1910).

A dissertation of 164 pages, preceded by a table of contents and closing with an index of Greek words is a piece of work for which we should be sincerely thankful in these non-Hellenic times, all the more so as all the leading data of the dissertation are thus by the respective indices made easily available in general and in particular. Nor is it to be denied that these data are most valuable if not indispensable to any future investigator in this field. The general plan of the thesis is as follows. After an Introduction come the three chapters constituting the bulk of the thesis. Chapter I treats in its three parts of Natural Objects, Abstract Nouns and Studies in Metre, Chapter II of the Pronoun, Chapter III of Nouns referring to Persons. At once the position of the section on metre strikes one as strange, and that feeling is intensified by the fact that in the metre section only those loci are treated which occur in Chapter I; thus all possible metrical niceties or influences in the loci of chapters II and III are ignored.

Approaching the subject of the poetic plural itself, the author recognizes the *Plurales Societatis*, *Moderatae* and *Majestatis* only in the pronoun, while the allusive plurals of Respect, Relationship and Reserve are peculiar to nouns referring to persons. The author is at no pains to defend these classifications or restrictions. But the "Natural Objects" are not classified at all on the basis of their plural force, but only by their lexicographical meanings.

Plunging rather abruptly in medias res the author in Chapter I distinguishes (A) The Group of Extent and Mass, (B) The Body-Group, (C) The Instrument-Group, (D) The House-Group. Each

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word in each group is first equipped with tables of statistics of its occurrence in Homer and in the Tragedies (these data are by no means always complete), after which come more or less thorough discussions of the individual words. But one wishes for more uniform treatment, and not infrequently there are no elucidating remarks at all, as e. g. on page 76, in the treatment of numbers 3-7 inclusive. Sometimes "vagueness" is stated as the color of the special word, or again one is often exhorted to "compare" such and such loci, no indication being given of the desired results of such comparison. These tables of statistics would have been much more valuable, if the *true* plurals had been separated in columns from the *tragic* plurals, thus giving at a glance the cases to be discussed unincumbered by the extraneous data. But complete data are very often lacking, e. g. for *πλευραί*, *πλευμονες*, *μαστοί*, *ώμοι*, etc. (pp. 26 ff). Furthermore the Euripidean data for *φρένες* (p. 29) are lacking, and yet a general law is laid down, based on these unavailable data! Again, this lack of *Uniformisierung* is seen in the manner of citing loci; so e. g. Hec. 543-4 is cited in one unbroken line on p. 35, but in two lines on p. 115. One does not see the necessity of devoting some three pages (49-51) to the etymology and synonyms for "house" words, while other vocabula are not so distinguished, nor for that matter are the author's etymological efforts always enlightening. Nowhere is allusion made to the prose preference for *οίκοι* as influencing the tragic preponderance in behalf of the plural—indeed, many prose side-lights would have illuminated here and there most acceptably. The convenient "passim" in lieu of Euripidean statistics for words not in Matthiae's *Lexicon Euripideum* appears e. g. on pp. 22, 29, 59, etc.

At the beginning of Chapter I, Part two, on Abstract Nouns, a most unfortunate misprint occurs (p. 83), *φόνος* instead of *φοναί*, just where the author is discussing the two words; as a result he announces *φόνος* as a *plurale tantum*, and immediately cites 270 cases of its occurring in the singular. On page 85 the author says: "As for Sophocles, two uses of the plural (of *φόνος*) from *his latest play* etc", without stating what that play was, much less citing the loci.

Possibly the least satisfactory section of the thesis is that on metre, pp. 104-126, where, after a too short introduction, 78 of the 210 words already discussed are cited in alphabetical order, equipped with brief, quasi-metrical notes which are often disappointing, and "metrical convenience" occurs suspiciously often. The work in this chapter duplicates much that has been done in former pages, often without adding one ray of additional light.

More interesting is Chapter II, where the discussion of the *Plurales Societatis*, *Modestiae* and *Maiestatis* is taken up in connection with the pro-

noun. The occurrences in Homer and the Tragic are not, as in Chapter I, discussed *pari passu*, but the Homeric loci are discussed alone first; in these he finds, it seems, only one case e. g. of the plural of modesty. For all his grandiloquence and Miltonic sublimity Aeschylus rarely uses the plural of majesty (p. 132). Here again one wishes that the author had by columns or *résumé*-tables or some other device visualized the occurrences of the *society-modesty-majesty* plurals, at least *apud tragicos*. Instead, he cites "the more striking uses" in tragedy, and concludes this especially interesting but all too short discussion in eight pages! Nicht eigentlich, aber beinahe resultatlos!

The last chapter of the thesis, filling 26 pages, is entered into without any introductory remarks immediately elucidating the new terminology, viz. the allusive *Plurals of Respect, Relationship and Reserve*. The work here done is good, but it would have been much more *ergebnisreich* had the author given more detail of explanation. At least one would gladly welcome more general inferences drawn from the mass of details and interpreting their sweep and scope and tendency. But even while reading the many data of the thesis one feels a sense of distrust by reason of the contradictions—or are they misprints?—in comparing statement with statement; e. g. *ἄμματα* (sic) occurs in Sophocles in the singular once, in the plural twice according to page 107, while according to page 41 the figures are 0 and 2: the Homeric figures for *αὐχέες* are 36-1 on p. 108, but 31-1 on p. 25: so for *δύματα* the Euripidean figures are 60-162 on p. 112, but 60-149 on p. 52. Many such instances, as well as irritating misprints, occur. "Kleinigkeiten" these things are, if you will, but the world—especially the lordly German world—expects of us philologists exactness even in Kleinigkeiten—nor are these inaccuracies absent in the crucial Index of Greek Words.

If the author had paid more regard to the chronology of the plays, the rôle or social position of the person speaking such or such verses, the influence of sigmatism, the general differentiation of tragic as against Homeric usage by silhouetting the one against the other, one could lay down this valuable work feeling that he had been given a more definite conception, a firmer grasp of the general results—in fact and in spirit—as established by this piece of research. Doubtless the author will in future build more largely on this important foundation.

CHARLES EDWARD BISHOP.

COLLEGE OF WILLIAM AND MARY.

THE CLASSICAL ASSOCIATION OF PITTSBURGH

The classical season of 1910-1911 for the Pittsburgh district was opened very auspiciously at a luncheon at the Fort Pitt Hotel, November 5. Professor John C. Rolfe, of the University of Penn-

sylvania, was the guest of honor and presented a most excellent paper on Reminiscences and Notes of a Professor of Latin. The second meeting of the association was held December 3, by invitation through the University of Pittsburgh, at the Heintz plant, North Side, at which, after luncheon, Professor B. L. Ullman, of the University of Pittsburgh, delivered an illustrated lecture on Pompeii. On January 14 the members of the Association were guests at the Pennsylvania College for Women, East End, Pittsburgh. Professor H. F. Allen, of Washington and Jefferson College, read a paper on Preparatory Classics, which was discussed by Professor J. B. Hench, Miss Wilma Schmitz and others.

At the Carnegie Museum, February 25, Professor Henry S. Scribner, of the University of Pittsburgh, read a short paper on The Value of a Classical Museum to the Student of the Classics, and then conducted the Association through the Museum, explaining objects of classical interest in the different collections.

The Association was entertained at the University of Pittsburgh, Saturday, March 25. Chancellor Samuel B. McCormick, of the University, made the address of welcome. Two papers were read on the general subject, A Practical Study of the Classical Field of Pittsburgh and Vicinity, as follows: (1) The Case for the Secondary Schools, by Professor J. B. Hench, Shadyside Academy; (2) The Case for the Colleges, by Professor John B. Kelso, of Grove City College (read by Professor Ullman, in Professor Kelso's absence).

Our sixth and final meeting for the year is to be held at Washington and Jefferson College, April 29. Professor Charles E. Bennett, of Cornell University, will be the guest of honor. Professor H. F. Allen will also deliver an illustrated lecture on Greek Athletic Sports. An attempt is also being made to have a rendering of ancient Greek music at this meeting. This will be the closing program for the fourth year. ROBERT B. ENGLISH, President.

LUNCHEON OF THE NEW YORK LATIN CLUB

The last of the three luncheons, given this year by the New York Latin Club, will take place at 12 o'clock noon, Saturday, April 29, at the Gregorian, 35th Street, between Fifth Avenue and Herald Square, New York City. Dr. Woolsey M. Stryker, President of Hamilton College, will address the Club on the subject, "Synthesis". As Dr. Stryker is an interesting speaker and a warm supporter of the Classics, his address should attract a large attendance. For those who are not members of the Club the price of the luncheon will be seventy-five cents. All who wish to secure tickets are requested to communicate with W. F. Tibbetts, Erasmus Hall High School, Brooklyn, N. Y.

The subject of Uniform Grammatical Terminology is in the air, both in this country and in Europe. It is hoped that opportunity may appear presently

of giving in THE CLASSICAL WEEKLY an abstract of the report of the English Committee which has been considering this subject for some time (see 4.129). Meanwhile we reprint an editorial from The Classical Journal (April, 1911):

At the Baltimore meeting of the American Philological Association, in the Christmas week, 1909, Professor Hale read a paper entitled *Conflicting Terminology for Identical Conceptions in the Grammars of Indo-European Languages* (abstract printed in the Proceedings, p. xi). In this paper he showed how what looked, on all the evidence, to be one and the same construction in all the languages studied in our schools, might have to be explained, in a given school, in as many different ways as there were different languages studied. He held that the fundamental conception of this was scientifically false, and the pedagogical result bad; for there was, in his opinion, a great mass of constructions inherited in common by these languages, and to give different names for the same thing in several languages was to burden the memory, and to produce confusion instead of the sense of order and harmony.

At the meeting of the American Philological Association in Providence in 1910, Professor Hale offered resolutions, which were passed, empowering the Executive Committee, if cooperation should be asked by the Modern Language Association in the appointment of a joint committee on the subject, to accede. He was himself to read a paper on the subject of terminology before the Modern Language Association in New York, and it seemed possible that this might be the result.

In addition to the paper read in New York, Professor Hale submitted, in printed form, a tentative scheme for the treatment of the moods in French, Italian, Spanish, English, and German, based on comparative study, with confirmatory evidence here and there from Latin and Greek.

The matter took a turn which had not been foreseen. After Professor Hale had left the meeting in New York, he was made a member of an already existing Committee of the Modern Language Association, on Grammatical Nomenclature. This committee was appointed in 1908; but its time had been taken up mainly with another task which had later been put upon it, namely the selection of typical texts for modern language reading in the schools.

This committee is made up of well-known investigators and teachers from various parts of the country. Its chairman was Professor Loiseaux, of Columbia University. But since the meeting Professor Loiseaux, feeling that the work would require more time than he can give, has resigned the chairmanship, while retaining membership; and Professor Hale has recently been made chairman of the committee.

The English Commission which has been engaged for two years in the study of terminology, and has now published its report, has held twenty-four meetings, averaging over three hours in length. The committee of the American Modern Language Association, being scattered over so wide a territory, of course cannot hold so large a number of meetings. The labor of carrying on discussions, among fifteen members, on the entire grammatical terminology of so many languages, will be very heavy. But it is hoped that it can be accomplished, and the results are certainly to be awaited with much interest.

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All persons within the territory of the Association who are interested in the literature, the life and the art of ancient Greece and ancient Rome, whether actually engaged in teaching the Classics or not, are eligible to membership in the Association. Application for membership may be made to the Secretary-Treasurer, Charles Knapp, Barnard College, New York. The annual dues (which cover also the subscription to **THE CLASSICAL WEEKLY**), are two dollars. Within the territory covered by the Association (New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia) subscription is possible to individuals only through membership. To institutions in this territory the subscription price is one dollar per year.

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